

RIGOLETTO

Giuseppe Verdi

20, 22, 24, 26 & 28 November 2004 at The Gaiety Theatre





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Opera Ireland

presents

Rigoletto

Giuseppe Verdi

Sung in Italian with English Surtitles

CONDUCTOR:	Vladimir Ghiaurov
DIRECTOR:	Olivier Tambosi
ASST. DIRECTOR:	Thomas Barthol
SET DESIGNER:	Frank Philipp Schlössmann
COSTUME DESIGNER:	Elisabeth Gressel
LIGHTING DESIGNER:	Nick Malbon

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Opera Ireland Chorus

Chorus Master: Cathal Garvey

Gaiety Theatre, Dublin

20, 22, 24, 26 & 28 November 2004.

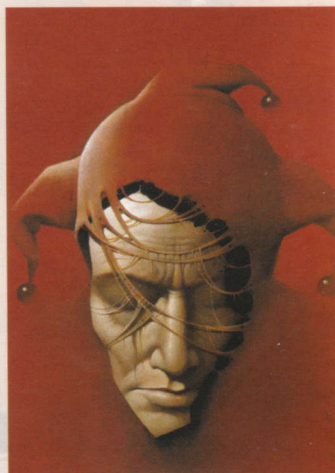
There will be an interval after Act 1 and Act 2

Surtitle Translation

David Edwards

by arrangement with the Royal Opera, Covent Garden

Co-production with Opera Zuid, Maastricht, Netherlands



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Rigoletto

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RIGOLETTTO

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GILDA

Yelda Kodalli

SPARAFUCILE

Carlo Cigni

MAGDALENA

Monica Minarelli

GIOVANNA

Deirdre Cooling Nolan

IL CONTE DI MONTERONE

Greg Ryerson

MARULLO

Martin Higgins

BORSA MATTEO

PJ Hurley

IL CONTE DI CEPRANO

Brendan Collins

LA CONTESSA

Sandra Oman

PAGGIO DELLA DUCHESSA

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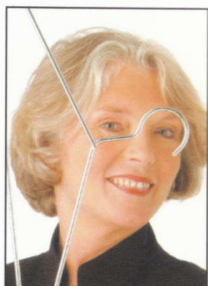
Mairéad Hurley



Rigoletto was first performed at La Fenice in Venice on 11 March 1851

The first Irish performance was at the original Theatre Royal in Dublin on 4 August 1857

The first DGOS production, sung in English, was at the Gaiety Theatre in Dublin on 7 November 1941.



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THE IRISH TIMES magazine

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Rigoletto - the plot

At a party in his palace, the Duke of Mantua boasts of his sexual conquests, in which activities he is gleefully abetted by his jester, Rigoletto. The courtiers learn that Rigoletto has, as they think, a young mistress, and they plan to punish the hated buffoon. Count Monterone enters and denounces the Duke for seducing his daughter. Ridiculed by Rigoletto and placed under arrest, Monterone places a father's curse on the Duke and his superstitious jester.

Brooding on the curse, Rigoletto is accosted by Sparafucile, a professional assassin, who offers his services. Rejecting the offer, the jester enters his house and is greeted by his daughter Gilda. He reminisces about his dead wife, then warns the housekeeper to admit no one. But as Rigoletto leaves, the Duke slips into the garden. He woos Gilda, who believes he is a poor student named Gualtier Maldé. Tenderly repeating his name, Gilda retires. The courtiers dupe Rigoletto into helping them abduct his own daughter.

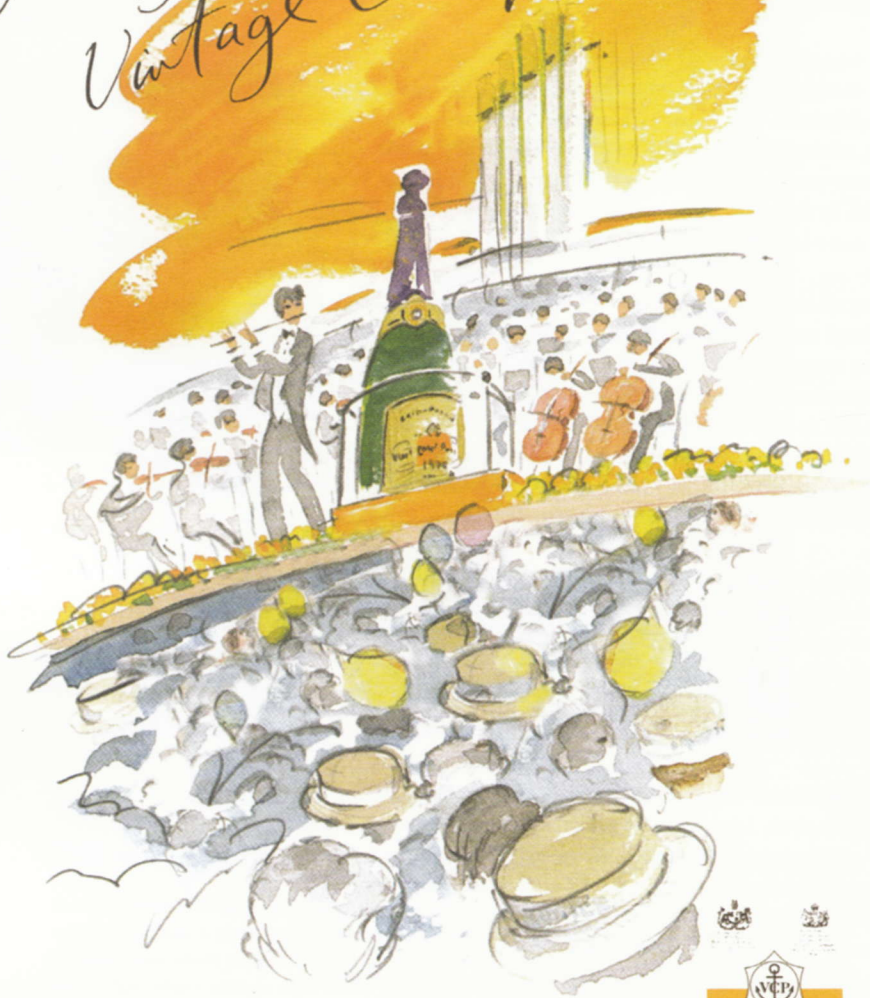
The Duke is distraught over the kidnapping of Gilda. When the courtiers tell him she is now in his chamber, he rushes in to her. Rigoletto enters looking for his daughter. He reviles the jeering courtiers, then embraces the disheveled Gilda as she runs in to tell of her courtship and abduction. As Monterone is led out to his execution, Rigoletto swears vengeance on the Duke.

At Sparafucile's inn, Rigoletto and Gilda watch the Duke flirting with the assassin's sister, Maddalena. Rigoletto tells his daughter to disguise herself as a boy, then pays Sparafucile to murder the Duke. Gilda overhears Maddalena persuading her brother to spare the Duke and instead kill the next visitor to the inn. Resolving to sacrifice herself, Gilda enters the inn and is stabbed. Rigoletto comes to claim the body only to discover that it is his daughter in the sack. She dies asking forgiveness. The curse is fulfilled.



At a party in his palace, the Duke of Mantua boasts of his sexual conquests, in which activities he is gleefully abetted by his jester, Rigoletto.

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Letters from Busseto

Extracts from letters written by Verdi to his librettist Francesco Maria Piave and to President Marzari of Venice's Teatro La Fenice concerning the censorship problems encountered during the creation of *Rigoletto*.

Verdi to Piave; Busseto, 8 May 1850

Le Roi s'amuse is the greatest subject and perhaps the greatest drama of modern times. Tribollet is a character worthy of Shakespeare!! ... This is a subject that cannot fail.

Verdi to Piave; Cremona, 3 June 1850

As for the title, if we cannot keep *Le Roi s'amuse*, ... the title must necessarily be *La maledizione di Vallier*, or to be shorter *La maledizione*. The whole subject lives in that curse, which also becomes moral. An unhappy father who bemoans his daughter's stolen honour, mocked by a court jester whom the father curses, and this curse affects the jester in a frightful way, seems to me moral and great to the highest degree.

Verdi to Piave; Busseto, November 1850

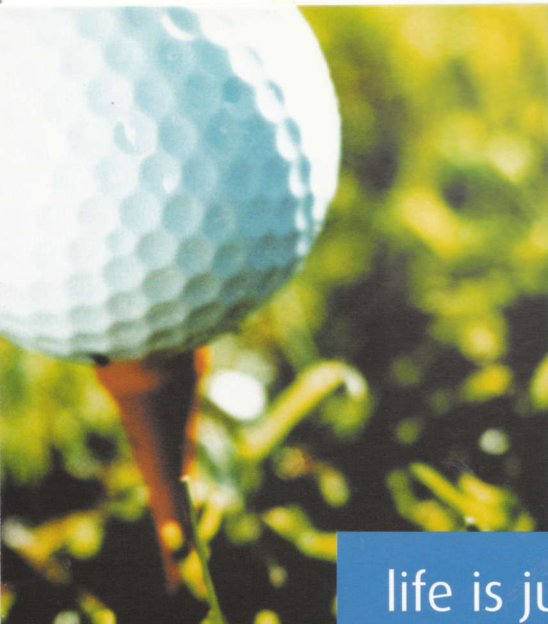
Do not let yourself be induced to make modifications that would lead to alterations of the characters, the subject, the situations. If it is a matter of words, you can agree. If it is a matter also of changing the scene where Francesco (the Duke in the final version) uses the key to enter the bedroom of Bianca (Gilda), you can also do it. But be sure you leave intact the scene where Francesco goes to the house of Saltabadil (Sparafucile). Without this, the drama no longer exists. You must also leave in the business of the sack (with Gilda's dead body).

Verdi to President Marzari of La Fenice; Busseto, 14 December 1850

I have had very little time to examine the new libretto: I have seen enough, however, to understand that, reduced in this way, it lacks character and importance, and the situations, finally, have become very cold ... I don't understand why the sack was removed: what did the sack matter to the police? Are they worried about the dramatic effect? But,

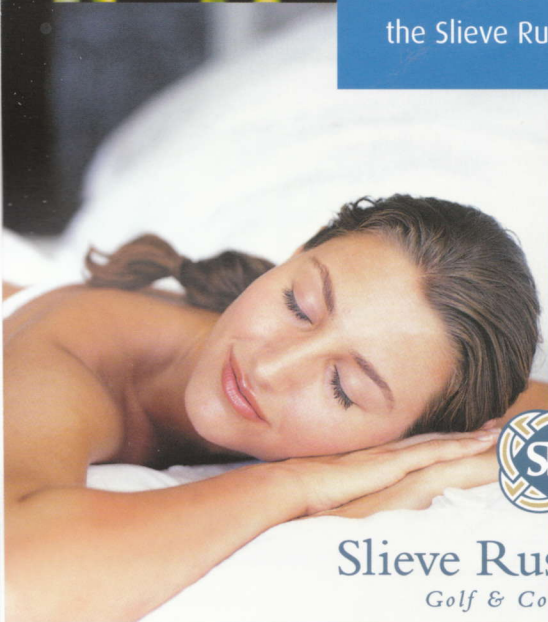


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allow me to say, why do they think they know more about this than I? Who is the composer here? Who can say this will have an effect, and that not? ... With that sack removed, it is not likely that Triboletto would speak for half an hour to the corpse without a flash of lightning's revealing it as his daughter's.



The outcome of all this was an agreement drawn up in Verdi's home in Busseto on 30 December 1850

1. The action will be moved from the Court of France to that of one of the independent Duchies of Burgundy, Normandy, or one of the little absolute Princes of the Italian states, and probably to the court of Pier Luigi Farnese, and in the period most suitable for the decorum and success of the staging.
2. The original aspects of the characters of Victor Hugo in the drama *Le Roi s'amuse* will be retained, changing the names of the people according to the situation and period that will be chosen.
3. The scene will be absolutely avoided in which Francesco declares himself determined to use the key in his possession to introduce himself into the room of the abducted Blanca. This will be replaced by another scene which preserves the necessary decency, without detracting from the interest of the drama.
4. The King or Duke will be invited to the amorous rendezvous at the tavern of Magellona by a deceit of the character who will replace Triboletto.
5. At the appearance of the sack containing the body of Triboletto's daughter, Maestro Verdi agrees to make such changes as will be considered necessary in practice.

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The Trials of Rigoletto

The opening night of Victor Hugo's play, *Le Roi s'amuse* – November 22, 1832 – was not happy. The first act, according to an eyewitness, was poorly played and received in icy silence. The kidnapping of Blanche (later to become Verdi's Gilda) came off clumsily, and her father's refusal to see the conspirators' ladder puzzled the audience and sparked some merriment. In the next scene, the public laughed at the leading man's costume, and in the final act, when the jester asks his daughter: "Do you love him", and she answers "Forever!", there were hoots of laughter.

That opening night was also the closing night. The next morning the authorities forbade further performances of the "immoral" play, despite the French Constitution, which officially guaranteed freedom of expression. Paris did not see *Le Roi s'amuse* again until 1882; by then its operatic version, *Rigoletto*, had been enjoying triumphs everywhere – including Paris – for over three decades.

Nobody knows when Verdi first made the Hugo play's acquaintance. Obviously, he never saw it performed. In 1844, the composer had set Hugo's *Hernani*, with great success; but among the many opera subjects he toyed with during the years immediately following, the play that turned into *Rigoletto* was not mentioned. Then he tentatively suggested it to his Neapolitan librettist Salvatore Cammarano in a letter dated September 7, 1849, when they were preparing *Luisa Miller* for the Teatro San Carlo. And less than eight months later, on April 28, 1850,

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The Hugo play, before it become the libretto we now know, underwent a series of censored changes, from Le Roi s'amuse to La maledizione to Il duca di Vendôme to, at last, Rigoletto; his story has often been told and need not be repeated.

Verdi, about to sign a contract with the Teatro La Fenice in Venice, wrote to the theatre's poet, Francesco Maria Piave, librettist of *Ernani*:

"I have in mind another subject, which if the police would allow it, is one of the greatest creations of the modern theatre... It is great, immense, and it includes a character who is one of the greatest creations that the theatre of all nations and all times can boast. The story is *Le Roi s'amuse* and the character I mean is Triboulet..."

The combination Verdi-Hugo-Piave-Fenice had worked brilliantly with *Ernani*. So why not with *Le Roi s'amuse*? The idea might seem logical, but there were the Austrian censors – the "police" that Verdi mentions – and they promptly bade composer and libretto to desist from their plan. The Hugo play, before it become the libretto we now know, underwent a series of censored changes, from *Le Roi s'amuse* to *La maledizione* to *Il duca di Vendôme* to, at last, *Rigoletto*; the story has often been told and need not be repeated. In the end, the changes were slight; Paris was turned into Mantua; the King demoted to Duke; Triboulet became Rigoletto; and so on. The substance of the drama remained. That was what counted for Verdi; that was what had aroused his inspiration and made him fight.

During that fight, on December 14, 1850, Verdi wrote a letter to the head of the Fenice, defending his point of view and protesting the modifications suggested. The letter is a little lesson in Verdian dramaturgy. Here is an excerpt:

"I see finally that you have avoided making Triboulet ugly and a hunchback! Why? 'A singing hunchback!' someone may say. Well, why not? Will it be effective? I don't know, but if I don't know... neither does the person who proposed this change. I believe, in fact, that it would be very beautiful to depict this character, externally deformed and ridiculous, and inwardly full of passion and love. I chose this subject precisely for these qualities and these original features, and if they are removed, I cannot write the music... In short, an original and powerful drama has been turned into something quite cold and commonplace."



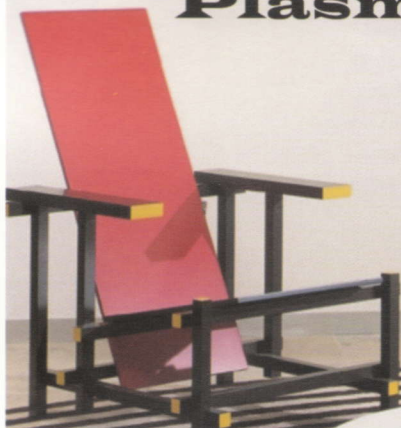
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The immorality of Rigoletto was different. In other operas virtue and evil were always easily identified; virtue was attractive; evil, repulsive. Here, the vicious libertine is anything but repellent; the misshapen jester is the embodiment of selfless paternal love; and even the sweet Gilda is not all of a piece: vice has tainted her.

What, after all, was so objectionable about the story? Many operas in the past had contained seductions and murders, even regicides. The immorality of Rigoletto was different. In other operas virtue and evil were always easily identified; virtue was attractive; evil, repulsive. Here, the vicious libertine is anything but repellent; the misshapen jester is the embodiment of selfless paternal love; and even the sweet Gilda is not all of a piece: vice has tainted her. She forgives her seducer (implicitly condoning his sin) and commits suicide to save him. All the characters are contradictory, unexpected, against the grain.

Rigoletto was not the first of Verdi's contradictory characters. We might mention the repentant villainess Abigail of *Nabucco*, or Macbeth, human in all his wickedness, or Carlo in *Ernani*. But their contradictions are more superficial and more expectable; they are "changes of heart." Despite the deformity that sets him outside normal humanity, Rigoletto remains the most profoundly human of Verdi's creations, as well as the most complicated and richest Verdian role. The Duke is also, if not equally, multi-faceted. In reducing the play to libretto dimensions, Piave made some additions, including the solo scene "Parmi veder le lagrime", which has often been criticised as inconsistent with the crudeness of the Duke's subsequent behaviour. But Verdi and Piave need not explain; the Duke is inconsistent. He is as *mobile* as the women he mocks. Even a hardened rake may give way to sentimentality for a moment, and in that soliloquy, we feel that he does not so much love Gilda as he longs for a kind of idealised Great Love. His momentary tenderness is in character, though unreal, like a French Queen's milking cows.

Gilda, too, is a richer character than most interpreters (and critics) realise. Too often she is given a cloying, simple-minded portrayal. Verdi chose an unusual, for him, voice to assign to the role: the light soprano that rarely figures prominently in his works (only the Ariel-like Oscar has a similar tessitura). Gilda should not be made too angelic. After all, from the beginning she is a disobedient daughter; and, disobeying her father to return to the scene of her lover's treachery, she finally disobeys God himself with her self-slaughter. Obviously, she considers love superior to the decalogue, for as she dies, she tells us she will soon be in heaven.

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The opera's dramatic structure frames and enhances the characters. Scenes of magnificence regularly alternate with scenes of darkness and squalor. From sumptuous interiors, we move to a dark street, a lonely inn. The secondary figures are astutely counterpoised: the plotting courtiers against the plotting Sparafucile and Maddalena (also ambiguously tender-hearted). When Rigoletto says "Pari siamo" he could be expressing the motto of the whole work: the beautiful and the ugly can be equally good, equally evil.

At its Fenice opening on March 11, 1851, *Rigoletto* was immediately popular; but it was not immediately understood. The *Gazetta di Venezia* attacked: "The composer or his librettist has been gripped by a posthumous affection for the satanic school already out of fashion. They have sought the ideal in the deformed, the horrible... We cannot praise these tastes."

And Chorley, in his *Musical Recollections* (1862), while generally praising the opera, wrote: "The part of the buffoon's daughter... is cold, childish, puerile. The air sung by her when she retires to sleep on the evening of the outrage is but a lackadaisical yawn. Even in the quartet... happily combined, her share amounts to little more than a chain of disconnected sobs... These devices belong to low art."

Rigoletto has survived the incomprehension of critics as it survived the censors' scissors; it is impervious to even the shabbiest – lowest – level of performance. Its variety, its profundity, its brave originality have kept it alive; we need only listen, admire, and be moved.

William Weaver

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Feuding Families - The history behind Rigoletto

Verdi's *Rigoletto* is based on Victor Hugo's play *Le Roi s'amuse*, which was an unflattering and savage portrayal of Francis I, a king who ruled France in the early years of the 16th-century. When the play was staged in Paris in 1832 the then king, Louis Philippe, was not amused, and he had it suppressed. Even though Hugo had set the play in the remote past, any criticism of a monarch was seen as a threat. Verdi was an extravagant admirer of Hugo and had already set his first play, *Hernani*, to music. He was equally enthusiastic about turning *Le Roi s'amuse* into an opera.

Victor Hugo was a great writer with an original cast of mind, and a romantic who became intensely anti-authoritarian and anti-royalist. He brought a 19th-century sensibility to a 16th-century past, and historical accuracy was not as important to him as his detestation of autocracy and tyranny. His portrayal of Francis as a selfish sensualist, therefore, had some basis in fact, but it was only part of the truth.

In his day, Francis I was regarded as the ideal Renaissance prince. He was physically splendid – over six feet tall – his looks marred only by an over-large nose. He was well educated and interested in all the arts, and he was an enthusiastic patron of some of the greatest creative artists of the day, including Leonardo Da Vinci and Benvenuto Cellini. It was he, too, who began the building of those beautiful and enchanting castles on the river Loire. Brought up as he was by two adoring women – his mother Louise and his sister Marguerite – Francis was always unselfconsciously charming to members of the opposite sex. He therefore never lacked female companionship – in or out of bed. He was invariably surrounded by a bevy of women, acidly dubbed 'La petite bande' by the court.

Francis's wife, Claude, bore him six children. Then, in 1524, she tactfully died, leaving him to do, as Hugo's play suggests, much as he pleased. He led a brilliant court, and employed countless servants to run things smoothly. Among those servants were the 'funny men', jesters who kept the court entertained with their comedy and wit. Hugo invented the fictitious jester Tribulet, and Verdi turned him into the tragic eponymous Rigoletto. Francis actually did have a favourite jester. He was called Briandas, but this man's extra curricular activities did not involve kidnapping women for his master, a service the king hardly needed. Briandas's second job was to



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If Francis had confined his pastimes to hunting, chasing women, appreciating art and keeping watch on his courtiers, he would have been relatively harmless. But his real nuisance value was his inept interference in foreign affairs.

spy on members of the court. Courtiers often spoke carelessly in front of servants; and Brindias was just that, a servant. In this way, Francis kept an eye on those who were disaffected. One of these was his own son, Henry. If Francis had confined his pastimes to hunting, chasing women, appreciating art and keeping watch on his courtiers, he would have been relatively harmless. But his real nuisance value was his inept interference in foreign affairs. In the 16th-century, foreign affairs invariably meant war; and war was another way in which a true Renaissance prince could prove his prowess. Francis's involvement in these matters unfortunately brought him into conflict with the most powerful prince in Europe at the time, Charles V. (Carlo Quinto in Verdi's *Ernani*). Charles had been elected Holy Roman Emperor in 1520, a post Francis also coveted. Those who gained the title of Holy Roman Emperor had the enviable cachet of donning the mantle of Charlemagne.

But Charles of Habsburg was heir not only to Spain and a large part of central Europe from Austria to Flanders, but also to the mostly unexplored 'new world' of South America. To the mainly German-speaking princes and electors of Europe, Charles was the obvious choice. Francis, a proud member of the House of Valois, was chagrined by his rejection and looked to other means to make his mark on European politics. This meant going to war. And Francis had a perfect excuse to march his army into Italy and claim the Dukedom of Milan, because his grandmother was a Visconti, whose family had been former rulers of that city. He did succeed in capturing Milan and had himself declared Duke, but Charles was displeased, as he regarded Italy as part of his fiefdom in his role of Holy Roman Emperor. Italy at that time was a conglomeration of city states, nearly all of which were at odds with one another. But there were conventions and boundaries which each city state generally agreed on. All that stopped when Francis and Charles decided to make Italy their battleground for dynastic glory.

By 1525, Charles had recaptured Milan and defeated Francis at the Battle of Pavia. Francis was now a humiliated prisoner of the Emperor. In order to obtain his release he agreed to his two eldest sons, Francis and Henry,

By 1525, Charles had recaptured Milan and defeated Francis at the Battle of Pavia. Francis was now a humiliated prisoner of the Emperor. In order to obtain his release he agreed to his two eldest sons, Francis and Henry, being held as hostages. He also promised to marry Charles's widowed sister, Eleanor, who was the ex-Queen of Portugal.



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Francis's two sons endured increasingly uncomfortable incarceration in Spain for four and a half years. Francis would have excused himself on the grounds that France had to be governed, but his indifferent attitude to his children shows a selfish and callous attitude which is a charge just as serious as his sexual misconduct with women.

being held as hostages. He also promised to marry Charles's widowed sister, Eleanor, who was the ex-Queen of Portugal. It was a hard bargain and Francis's efforts to wriggle out of his commitments irritated Charles. Francis's two sons endured increasingly uncomfortable incarceration in Spain for four and a half years. Francis would have excused himself on the grounds that France had to be governed, but his indifferent attitude to his children shows a selfish and callous attitude which is a charge just as serious as his sexual misconduct with women.

In 1530, the boys and their new stepmother returned to France. Eleanor was charmed by Francis, but the two sons were not so easily won over. Incredibly, Francis professed to find his sons' behaviour reprehensible. 'The mark of a Frenchman is to be gay and lively', he claimed, 'not dreary, sullen and sleepy.' Neither of the boys forgot their exile, especially Henry, who was to eventually succeed his father. He bore a grudge against Francis, but he especially hated the Spanish.

Because he never forgot a wrong, Henry continued the feud between the House of Valois and the House of Habsburg. This feud eventually led to the rift between the French-speaking and German-speaking parts of Europe. The added complication of the religious wars of the Reformation turned northern Germany into a power to be reckoned with. Chief amongst these powerful areas was Prussia and, later, all of Germany, which took over the old Valois-Habsburg feud. France, which was also forged politically by this religious struggle, developed into a powerful nation. From that time onwards, what had started as a family feud turned into a deadly see-saw of armed conflict which dragged other nations into the fight. It was a conflict that ended only in 1945.

By the standards of his day, Francis I was not a bad man. He was, to be sure, arrogant, vain, shallow and spoilt. But his could also be said of his counterpart in England, Henry VIII. Charles, although more serious, was equally arrogant. His vain efforts to stem the tide of schism and the threat of Islam left his empire severely overstretched. Worn out, he retired to a monastery and divided his empire between his son, Philip II of Spain (another Verdi character, in *Don Carlos*) and his brother Ferdinand of Austria. Neither Francis nor Charles had prevailed over one another but, by accident, they had laid the foundations of the nation states of Europe. This was especially so of Francis, and is his true epitaph.

Joan Allen

Because he never forgot a wrong, Henry continued the feud between the House of Valois and the House of Habsburg. This feud eventually led to the rift between the French-speaking and German-speaking parts of Europe.

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Jack & the Beanstalk, the Christmas Pantomime
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Biographies

Carlo Cigni – Bass (Italy) *Sparafucile*

Carlo Cigni, who sang Oroveso in Opera Ireland's *Norma* last year, was born in Livorno. After studies at the Arrigo Boito School of Music in Parma, he made his debut in 1995 in Cimarosa's *Gli sposi per accidenti*. Since then he has appeared in many Italian houses as well as in Munich, Strasbourg, Marseille, Lyon, Montpellier, Athens and Japan. He has sung in *La Bohème*, *Carmen*, *Tosca*, *Cenerentola*, *Il borgomastro di Sardaam*, *L'incoronazione di Poppea*, *Madama Butterfly*, *Nabucco*, *Alahor in Granata*, *Don Giovanni*, *La serva padrona* (Pergolesi and Paisiello), *La traviata*, *La sonnambula*, *Les Troyens*, *Il maestro di cappella*, *Il trovatore*, *La memoria perduta*, *Macbeth*, *Il marito disperato*, *Turandot* and *Otello*. In concert he has sung in Mozart's *Requiem* and Puccini's *Messa di gloria* as well as in the symphony season at the Teatro Filarmonico in Verona and with the Orchestra di Fiesole and Academia di Santa Cecilia. He has recorded Ponchielli's *Marion Delorme* on CD.



Brendan Collins – Baritone (Ireland) *Il Conte Di Ceprano*

Brendan Collins began his studies with Robert Beare and Helen Hassett at the Cork School of Music from where he received an honours Bachelor of Music degree. He was also awarded the Pro Musica Singer of the Year award for 2003/2004. He holds a Diploma in Performance from the London College of Music and a Gold Medal in Acting from the London Academy of Music and Dramatic Arts. His operatic roles include Baron Duphol in *La traviata*, Dancaire in *Carmen*, Yamadori in *Madama Butterfly*, Pinellino in *Gianni Schicci*, King Balthazar in Menotti's *Amahl and the Night Visitors*, Holofernes in *Judith and Holofernes* (by the Irish composer John Gibson), the Defendent in *Trial by Jury* and Polyphemus in Handel's *Acis and Galatea*. Accolades include the Grand Opera Trophy, Operatic Duets, Baritone Solo and the Light Opera Trophy all at Feis Maitiu Corcaigh. He can be heard as Holofernes on the original cast recording of *Judith and Holofernes*.



SPRING 2005

2nd - 10 April 2005

DIE ZAUBERFLÖTE (MAGIC FLUTE)

Wolfgang Amadeus Mozart

2, 4, 6, 8, 10 April 2005

Conductor: David Brophy

Director/Designer: Achim Freyer

Cast includes:

Bernard Richter

Mary O'Sullivan

Doreen Curran

Susannah Haberfeld

Andreas Jaeggi

Ailish Tynan

Nikolai Karnolsky

Valerian Rumiski

Sandra Oman

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Roland Davitt

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GIANNI SCHICCHI

Giacomo Puccini

3, 5, 7, 9 April 2005

Conductor: Guido Johannes Rumstadt

Director: Dieter Kaegi

Set Designer: Stefanie Pasterkamp

Cast includes:

Jacek Strauch

Louise Walsh

Virginia Kerr

Anthony Kearns

Adrian Dwyer

Kathleen Tynan

Roland Davitt

Nikolai Karnolsky

Martin Higgins

Doreen Curran

Des Capliss

Brendan Collins

Lorcan O'Byrne

EINE FLORENTINISCHE TRAGÖDIE (A FLORENTINE TRAGEDY)

Alexander von Zemlinsky

(after the play by Oscar Wilde)

3, 5, 7, 9 April 2005

Conductor: Guido Johannes Runstadt

Director: Dieter Kaegi

Set Designer: Stefanie Pasterkamp

Cast includes:

Virginia Kerr

Jacek Strauch

Paul McNamara

Deirdre Cooling Nolan – Contralto (Ireland) *Giovanna*

Deirdre Cooling Nolan has performed regularly with Opera Ireland and DGOS since her debut as La Cieca in *La Gioconda* in 1984. She recently sang Mrs Heegan in *The Silver Tassie*, Madelon in *Andrea Chenier* and the Grandmother in *Jenufa*. Her oratorio repertoire includes *Messiah*; Bach's *St John Passion*, *St Matthew Passion*, *Christmas Oratorio* and *Magnificat*; Mozart's *Requiem* and other Masses; and Beethoven's *Missa Solemnis*, *Choral Symphony* and *Mass in C*. She was also soloist in three premieres: Jerome de Bromhead's *Hy Brazil*, Bergman's *Sweep Cantata* and John Buckley's *De profundis*. In 2002 she sang two roles in Wagner's *Ring* in Limerick and Birmingham. Deirdre Cooling Nolan has also preformed in modern opera and concert works such as Maxwell Davis' *The Martyrdom of St. Magnus*, Wilson's *A Passionate Man*, Walton's *The Bear* and John Buckley's *De Profundis*. In May 2005 she will sing Valerie in Gerald Barry's newly completed opera *The Tears of Petra Von Kant*.



Martin Higgins – Baritone (Ireland) *Marullo*

Born in Dublin, Martin Higgins studied there with Veronica Dunne, in Sienna with Carlo Bergonzi and at the National Opera Studio in London. He has sung with Opera Ireland, Castleward, Co-Opera, Anna Livia, OTC, WNO, Scottish Opera, Chelsea Opera Group and Opera Europa at Holland Park, Stowe Opera, Opera Interludes and Scottish Opera-Go-Round. His repertoire includes Publio in *La clemenza di Tito*; Malatesta in *Don Pasquale*; Sid in *Albert Herring*; Guglielmo and Alfonso in *Così fan tutte*; Germont in *La traviata*; Marcello and Schaunard in *La Bohème*; Sharpless in *Madama Butterfly*; Rambaldo in *La rondine*; Silvio in *Pagliacci*; Bernadino in *Benvenuto Cellini*; Enrico in *Lucia di Lammermoor*; Belcore in *L'elisir d'amore*; Figaro and Bartolo in *Il barbiere di Siviglia*; Escamillo in *Carmen*; Robert Harley in Wilson's *A Passionate Man*; Roucher and Fouchier Tenville in *Andrea Chenier*; and the title role in *Eugene Onegin*. He also has wide experience of operetta and has sung frequently in recital and oratorio.





P J Hurley – Tenor (Ireland) *Borsa Matteo*

Patrick James Hurley studied with Olive Cowper in Limerick and with Mary Brennan and Mairéid Hurley at the DIT Conservatory of Music and Drama, where he completed the Music Foundation Course in June 2003. He has participated in Opera Ireland's masterclasses in March 2002 and was chosen as a finalist in RTÉ's Open House "Search for a Tenor Competition". He has won singing competitions in Cork, Limerick and Dublin as well as at the Ballymena Music Festival. At the Feis Ceoil last year, he won the O'Meara Cup for Opera, the Drawing Room Ballad Cup and came second (Silver Medal) in the Tenor Solo. With the DIT Opera Ensemble he has performed opera scenes from *Die Zauberflöte* (Tamino), *Falstaff* (Fenton), *La Bohème* (Rodolfo), *La traviata* (Alfredo) and *Rigoletto* (Duke of Mantua). This summer he sang Philip in Nicola Lefanu's *The Green Children* in the University Concert Hall Limerick. P J Hurley also performs regularly in concert.



Yelda Kodalli – Soprano (Turkey) *Gilda*

Yelda Kodalli was born in Adana. She studied singing and piano at the Hacettepe University in Ankara. Her first professional role, Mozart's Queen of Night, was heard initially on Turkish radio and subsequently on stage at the Vienna Volksoper as well as in Graz and Mannheim. At the Vienna State Opera she has sung in *L'elisir d'amore*, *Ariadne auf Naxos*, *Le nozze di Figaro* and *Arabella*. She has also appeared at La Scala in Milan and the Paris Bastille as well as major opera houses in Germany, Italy, France and Spain. Outside Europe she has been heard in Chicago, San Francisco and Tokyo. Her roles include Mozart's Konstanze, Donizetti's Lucia di Lammermoor, Bellini's Elvira and Stravinsky's Rossignol as well as roles in Rossini's *L'italiana in Algeri* and *Tancredi*, and Strauss's *Die Ägyptische Helena*. On CD she has recorded *Die Entführung aus dem Serail* with Charles Mackerras and *Mitridate* with Adam Fischer.

Monica Minarelli – Mezzo-soprano (Italy) *Magdalena*

Monica Minarelli studied piano and opera singing in Bologna and Ferrara and received a diploma at the Bruno Maderna Conservatory in Cesena. She also studied with Sesto Bruscantini and Franca Mattiucci. Her main roles include: Gluck's Orfeo; Cherubino; Verdi's Fenena, Azucena, Amneris, Meg and Quickly; Herodias in *Salome*; Melanto in *Il ritorno di Ulisse*; Suzuki, Giustini in Pergolesi's *Il Flaminio*; the Composer in *Ariadne auf Naxos*, Romeo in *I Capuleti e i Montecchi*, Sabina and Eudossia in Respighi's *La Fiamma*, Zaide in *Don Sebastiano*, Cornelia in *Giulio Cesare*, Pippo in *La gazza ladra*, Margaret in *Wozzeck*, Nicklaus in *Hoffmann*, and the title roles in *Carmen* and *La favorita*. She was Isabella Monti in the first Italian performance of Alessandro Nini's *La Marescialla d'Ancre*, and she has sung in American operas by Menotti and Previn. She has appeared at all the main Italian venues, including La Scala, San Carlo and Verona Arena, as well as in Austria and Germany.



Robert Nagy – Tenor (Romania) *Il Duca Di Mantova*

The Romanian tenor Robert Nagy began his international career in 1999 as the Italian tenor in Richard Strauss's *Der Rosenkavalier* at both the Vienna State Opera and the Semperoper in Dresden. He has also appeared at the Deutsche Oper am Rhein in Düsseldorf, Opéra de Toulon, Opéra du Rhin in Strasbourg, Munich's Bavarian State Opera, the Grand Théâtre de Limoges, the Rome Opera and Turin's Teatro Regio as well as in Rotterdam, Seville, Tel Aviv and the Deutsche Oper Berlin. Robert Nagy's operatic repertoire includes the tenor roles in Donizetti's *L'elisir d'amore* and *Lucia di Lammermoor*; Rossini's *Il barbiere di Siviglia*, *La Cenerentola* and *L'italiana in Algeri*; Massenet's *Manon*, and the title role in Gounod's *Faust*. He is also a busy concert singer, and includes Mozart's *Coronation Mass* and *Requiem* in his repertoire as well as Orff's *Carmina Burana*, Rossini's *Stabat mater*, Haydn's *Nelson Mass*, Beethoven's *9th Symphony* and the *Requiems* by Berlioz and Verdi.





Lorcan O'Byrne – Bass (Ireland) *Usciere Di Corte*

Dublin-born Lorcan O'Byrne studied at the Cork School of Music. He has worked extensively in the field of opera and musical theatre and made regular appearances with Opera Ireland, Anna Livia Opera, Lyric Opera and the Irish Operatic Repertory Company. His operatic roles to date include: Servant in *La traviata*; a Flemish Deputy in *Don Carlo* (Opera Ireland); A Country Gentleman in *Martha* (Anna Livia Opera); Usher in *Rigoletto* (Lyric Opera). He has participated in Masterclasses with Mark Shannahan and Robert Dean. Lorcan O'Byrne is currently studying in Dublin with Conor Farren.



Sandra Oman – Soprano (Ireland) *La Contessa & Paggio Della Duchessa*

Sandra Oman studied at the Dublin College of Music with Edith Forrest and Alison Young, and with Graziella Sciutti in London. She attended Carlo Bergonzi's masterclasses in Italy and reached the final stages of the National Mozart Competition in the UK. She now studies with Conor Farren in Dublin. She has performed in Ireland, UK, USA, Faroe Islands and Poland with Opera Ireland, Lyric Opera, Co-Opera, Holland Park Opera, Opera in the Open and Opera Interludes (UK). This year she sang Gilda at the NCH. Other operas are *Così fan tutte*, *Carmen*, *Die Fledermaus*, *Albert Herring*, *Nabucco*, *Aida*, *Macbeth*, *Madama Butterfly*, *Suor Angelica*, *Die lustige Witwe*, *Hansel and Gretel*, *La Bohème*, *Don Carlo*, *Pagliacci*, *Idomeneo*, *L'elisir d'amore* and *Norma*. This year, the Vocal Heritage Society awarded her the Margaret Burke-Sheridan Medal for her contribution to opera in Ireland. Future work includes Liù in *Turandot* for Lyric Opera, Mozart's Susanna in Cork and Papagena for Opera Ireland.

Greg Ryerson – Bass (USA) *Il Conte Di Monterone*

Greg Ryerson made his Opera Ireland debut as Sarastro in *The Magic Flute* in 1996. In the past few years his performances have included the Wagner roles of Hans Sachs in *Die Meistersinger von Nürnberg*, King Marke in *Tristan und Isolde*, King Heinrich in *Lohengrin*, Gurnemanz in *Parsifal*, Hunding in *Die Walküre* and the Landgraf in *Tannhäuser*. His Verdi roles have been Zaccaria in *Nabucco*, Sparafucile in *Rigoletto*, Massimiliano Moor in *I masnadieri*, and both Ramphis and the King of Egypt in *Aida*. Ryerson's performances have taken him to opera and concert theatres in Adelaide, New York, Athens, Munich, Tokyo, Vienna, Chicago, Washington, Sydney, Toronto, Salzburg, Prague, Auckland, Padova, Houston, Verona, Santa Fe, Berlin, Nantes, Honolulu, Bregenz and Melbourne. His favourite roles include Zaccaria, Scarpia, Hans Sachs, Pimen (*Boris Godunov*) and Mozart's Don Giovanni.



Marcel Vanaud – Baritone (Belgium) *Rigoletto*

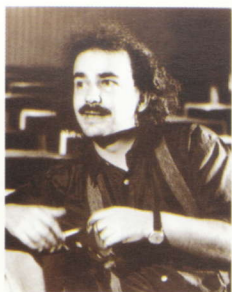
Marcel Vanaud has previously sung Amonasro, Gérard and Scarpia for Opera Ireland. After studies at Brussels Conservatoire and in Liège he spent seven years with Opéra de Wallonie. His international career began at La Monnaie in Brussels in the three Mozart/DaPonte operas, and he now sings all over mainland Europe as well as in North and South America. Marcel Vanaud has thirteen major Verdi baritone parts in his repertoire. He also sings other Italian baritone parts, the main French *bariton-Martin* roles, and Wagner's *Holländer*. He has also sung in Hindemith's *Cardillac*, von Einem's *Dantons Tod* and Stravinsky's *Oedipus Rex*. He made his La Scala debut in 1998 in the premiere of Manzoni's *Dr Faustus*. Other recent successes include the *Holländer* in Liège, Vichy and Erfurt; *Rigoletto* in Consenza; Germont at Macao Festival; Ford in Strasbourg; and Gérard in Liège. He has recorded *Herodiade* under Plasson and a CD of Verdi baritone arias.





Vladimir Ghiaurov (Bulgaria) *Conductor*

Vladimir Ghiaurov was born in Sofia into a family of prominent musicians. He graduated in piano from the Giuseppe Verdi Conservatory in Milan and in composition and conducting from the Musical Academy in Vienna. His teacher there was Karl Österreich, and he later continued his studies with the Italian maestro Franco Ferrara. Vladimir Ghiaurov has appeared as guest conductor at the Vienna State Opera, the Bolshoi Theatre in Moscow, Teatro Comunale di Bologna, Teatro Regio di Parma and others. In concert he has conducted the Tivoli Symphonic Orchestra of Copenhagen, the RSO in Berlin, the RAI orchestras in Milan and Turin, the Tokyo Symphony Orchestra and the Tokyo Philharmonic. In Bulgaria he has conducted at the Sofia Opera and acted as Chief Conductor of the Plovdiv Philharmonic. He has also appeared as guest with the orchestras in Russe, Varna, Burgas. He has recorded for Balkanton, Laser Light, Delta Music and Radio Berlin.

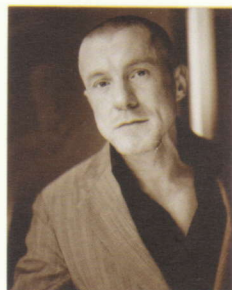


Olivier Tambosi (France) *Director*

Paris-born Olivier Tambosi studied philosophy and theology at Vienna University and opera directing at the Vienna Music Academy. He formed Austria's first independent opera group, the Neue Oper Wien in 1989 and was its Artistic Director until 1993. Between 1993 and 1996 he was Artistic Director for Opera at the Stadttheater in Klagenfurt, where he directed operas by Donizetti, Puccini, Poulenc, Britten, Künneke, Mozart, Mascagni, Leoncavallo, Verdi and Offenbach. Since 1996 his engagements have included important new productions in mainland Europe as well as in Covent Garden, the New York Metropolitan, Lyric Opera of Chicago and the 2003 Saito Kinen Festival in Japan. They include *Der Rosenkavalier*, *Lulu*, *Pagliacci*, *Le Pauvre Matelo*, *Macbeth*, *La Traviata*, *Hänsel und Gretel*, *Jenufa*, *Die Entführung aus dem Serail*, *The Rake's Progress*, *Tristan und Isolde*, *La Bohème*, the Schönberg/Weill *Cancons del cabaret*, *Pelléas et Mélisande*, *Orfeo ed Euridice*, *Rigoletto*, *Luisa Miller*, *Falstaff*, *Un ballo in maschera* and Saariaho's *L'amour de Loin*.

Frank Philipp Schlössmann (Germany) *Set Designer*

Born near Frankfurt in 1963, Frank Philipp Schlössmann studied set and costume design at the Academy of Art "Mozarteum" in Salzburg. He has been a freelance designer since 1991, collaborating regularly with directors Olivier Tambosi, Andreas Homoki, Götz Friedrich and Harry Kupfer. His credits include: *Falstaff*, *Love for Three Oranges*, *Turn of the Screw* and *Bartered Bride* at the Komische Oper Berlin; *Der Wildschütz* (Cologne); *Tannhäuser* (Catania); *Der Rosenkavalier* and *Lulu* (Mannheim); *Hänsel und Gretel* (Weimar); *Macbeth* (Strasbourg); *Un giorno di regno* (Vienna Volksoper); *La Traviata* (Leipzig and Deutsche Oper Berlin); *Jenufa*, *Lucia di Lammermoor* and *La Bohème* (Hamburg); *Der Rosenkavalier* (Basel); *Tristan und Isolde* (Bern); world premiere of *Bernarda Albas Haus* in Munich; *Capriccio* (Amsterdam); *Falstaff* and *Un ballo in maschera* (Chicago); *Pelléas et Mélisande* (Nürnberg); *Jenufa* (Covent Garden); *Il mondo della luna* and *L'elisir d'amore* (Deutsche Staatsoper Berlin); *A Midsummer Night's Dream* and *Wozzeck* (Dresden); *Jenufa* (New York Metropolitan); *Le Nozze di Figaro* in Tokyo.



Elisabeth Gressel (Austria) *Costume Designer*

Klagenfurt-born Elisabeth Gressel trained in Vienna and London. She has had a longstanding artistic association with the Klagenfurt State Theatre and has also worked at the Renaissance Theatre of Berlin, the Grand Theatre of Llicieu in Barcelona, Maastricht's Stichting Opera Zuid, the Vereinte Bühnen in Bozen, the Landestheater in Linz, the St. Pölten Theatre, the Opera Festival Theatre in Klosterneuburg and, in Vienna, the Volkstheater, the Metropol theatre and the Klangbogen Festival. Her opera credits include *Così fan tutte*, *Rigoletto*, *Lulu* and *L'italiana in Algeri*. In non-musical drama she has collaborated with the director Stefanie Mohr on such productions as *The Theatre Maker* and *A Midsummer Night's Dream*. She has also worked in television in France, Canada and the UK, and has designed costumes for various musical gala productions at Vienna's Raimund Theatre (with the directing duo Sobotka/Muik) and, in the Ronacher Theatre, *The Uwe Kröger Show* where she collaborated with the choreographer Kim Duddy.





Nick Malbon (Ireland) *Lighting Designer*

Nick Malbon has designed lighting for various opera companies around Ireland and the world. His work includes Weinberger's *Svanda dudak* at the 2003 Wexford Festival Opera, with which he has been associated since 1993, and Rossini's *Il barbiere di Siviglia* for Latvian National Opera. His other work includes *Gumbo Jumbo* for the Gogmagogs, *Mundy* in Whelans, and lots of random fashion shows, including a number for Joanne Hynes.



Cathal Garvey (Ireland) *Chorus Master*

Cathal Garvey made his Opera Ireland debut with *Boris Godunov* in 1999, and since then has worked on *Aida*, *Lady Macbeth of Mtsensk*, *Flying Dutchman*, *Silver Tassie*, *Don Carlo*, *Carmen*, *Queen of Spades* and *Andrea Chenier* among others. Born in Cork, he began violin and piano studies at a young age, continuing at the Cork School of Music and later at UCC where he read music and completed a Masters Degree in Conducting. After two years of further study at Moscow Conservatory he returned to Cork as chorus master and assistant conductor of Opera South. He has conducted the NSO, the Dublin Baroque players, Lyric Opera orchestra and the Ulysses Orchestra. He is currently Musical Director of Dun Laoghaire Choral Society and the Dublin Orchestral Players. He conducted IORC's *Me and My Girl* in Cork and Dublin, and Broadway Classics in the NCH. He has also acted as Chorus Master for Opera South, Lyric Opera, and Anna Livia Opera.

Mairéad Hurley (Ireland) Répétiteur

Mairéad Hurley studied at the RIAM in Dublin as well as at UCD and at the National Opera Studio in London. Currently working as répétiteur at the DIT Conservatory of Music and Drama, she has performed extensively throughout Ireland and the UK as recitalist, accompanist and répétiteur. For Opera Ireland Mairéad has worked on *La Bohème*, *Macbeth*, *The Gypsy Baron*, *The Merry Widow*, *Les contes d'Hoffmann*, *Die Fledermaus*, *La traviata*, *The Barber of Seville*, *Aida*, *The Flying Dutchman*, *Madama Butterfly*, *Don Carlo*, *Carmen* and *Andrea Chenier*. She has also worked with OTC, ONI, Wexford Festival and the RTÉ Proms. Productions for ONI include *Idomeneo*, *Hansel and Gretel*, *The Magic Flute*, *Fidelio* and *Don Giovanni*. She has been the accompanist for all of Opera Ireland's Masterclasses in Limerick, and also for Gerhard Markson's International Conducting Course.



Thomas Barthol (Austria) Assistant Director

Thomas Barthol was born in 1980 in Klagenfurt, Austria. He has been working as an assistant director since 2002 for productions in Klagenfurt (Alben Berg's *Lulu*, directed by Olivier Tambosi, in which he also had the speaking role of the Polizeikommissar); Graz (Richard Wagner's *Parsifal*, directed by David Alden, Andrew Lloyd Webber's *Jesus Christ Superstar*, directed by Josef Koeplinger and Stravinsky's *The Rake's Progress*); and Carinthian Sommer Festival in Ossiach (Peter Maxwell Davies' chamber opera *The Martyrdom of St. Magnus*, directed by Stephan Bruckmeier). He is currently studying law in Graz.



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Mahler Works for Voice and Orchestra

FRIDAY 7 JANUARY, 8PM

Lieder eines fahrenden Gesellen

Alison Browner *mezzo-soprano* • William Eddins *conductor*

Programme also includes: Strauss, Bartók

FRIDAY 4 FEBRUARY, 8PM

Das klagende Lied

Orla Boylan *soprano* • Anna Burford *mezzo-soprano* • John Daszak *tenor*

William Dazeley *baritone* • RTÉ Philharmonic Choir (Mark Duley *chorus master*)

Laurent Wagner *conductor*

Programme also includes: Mozart, Schubert

FRIDAY 4 MARCH, 8PM

Das Lied von der Erde

Patricia Bardon *contralto* • Keith Lewis *tenor* • Benjamin Zander *conductor*

Programme also includes: Mozart

FRIDAY 22 APRIL, 8PM

Rückert Lieder

Ann Murray *mezzo-soprano* • Guido Rumstadt *conductor*

Programme also includes: Mozart, Schubert

Tickets

€8.50–€25

Conc. €6.80–€22.50

Limited concessions available.
Early booking advised.

Booking

01 417 0000

www.nch.ie

Enquiries

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01 208 2617

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NATIONAL CONCERT HALL

Pre-concert talks by John Buckley, 6.45pm

RTÉ Concert Orchestra

Violin I Brona Cahill, Guest leader
 Alison Kelly
 Eileen Comer
 Sunniva Fitzpatrick
 Ruth Murphy
 Sebastien Petiet
 Sasha Kraleva
 Feilimídh Nunan

Violin II Elizabeth Leonard
 Paul O' Hanlon
 Carol Quigley
 Arthur McIver
 Karl Sweeney
 Natalie Box

Viola Thomas Kane
 Michelle Lalor
 Elizabeth Dean
 Carla Vedres

Cello David James
 Hilary O'Donovan
 Sheelagh Nesbitt
 Jane Hughes

Double Bass Seamus Doyle
 Liam Wylie

Flute Elizabeth Petcu
 Deirdre Brady

Piccolo Deirdre Brady

Oboe Peter Healy
 David Agnew

English Horn David Agnew

Clarinet Michael Seaver
 Jean Duncan

Bass Clarinet Jean Duncan

Bassoon John Leonard
 Carole Block

French Horn David Carmody
 Declan McCarthy
 Fearghal O Ceallachain
 Brian Daly

Trumpet Shaun Hooke
 David Martin

Trombone Stephen Mathieson
 David Weakley
 John Clifford

Bass Trombone Patrick Kennedy

Timpani James Dunne

Percussion Massimo Marraccini
 John Fennessy

Harp Geraldine O'Doherty

Off-Stage Band
Piccolo

Ann Macken
 Alice Nolan
 Ruth Hickey
 Ronan O'Sullivan

Clarinet

Horn

Jane Crammer
 Andre Cavanagh
 Eoin Daly
 Vivienne Johnston
 Roddy O'Keefe

Trumpet

Trombone

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SPEECH -



We'd like to thank??



Eh... M. STRAUSS, Schumann, CHOPIN
Tchaikovsky, BRAHMS, Rossini, Haydn
Mahler, DEBUSSY, Elgar, WAGNER,
Handel, BACH, Mozart, VERDI,
Schubert, OFFENBACH, Grieg, Bizet
Paganini, Puccini, Prokofiev,
Boccherini....

The List is endless!

RTE lyric_{fm}

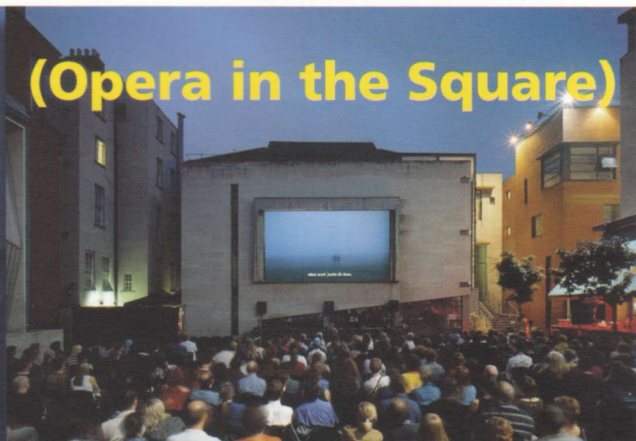
NATIONAL STATION OF THE YEAR 2004

Op-air (Opera in the Square)

Opera Ireland's *Rigoletto* will be projected onto the big screen in Meeting House Square, Temple Bar, on Friday 26th November 2004.

The open-air opera will be free of charge to all those who wander through Temple Bar on the night.

So if you feel like experiencing *Rigoletto* al fresco with all your friends, please come along, but don't forget to wrap up warmly...!



THE IRISH TIMES



Romantic Romping in the Stalls

Imagine sitting in the theatre and having Count Almaviva wooing Susanna in the seats in front of you. Or seeing the sex-crazed Cherubino chasing young women up and down the aisles. Or watching Figaro and others popping in and out of the boxes and the orchestra pit. It could happen – probably will happen – when Dieter Kaegi directs the singing students of the DIT Conservatory in lunchtime performances of Mozart's *The Marriage of Figaro* in the Gaiety parterre in November. As well as eavesdropping on the intrigues chez Almaviva, it will also be an opportunity to spot tomorrow's opera stars as these aspiring professionals envelop you with the sound of their fresh young voices. This will be Opera Ireland's third collaboration with the DIT Conservatory of Music and Drama, following the highly successful productions of *Don Giovanni* and *Così fan tutte* in 2002. The scheme is intended help young Irish singers to further their careers in opera. Mairéad Hurley will again direct the music and accompany the performances.

The Marriage of Figaro will take place in the auditorium of the Gaiety on 23, 24, 26 and 27 November at 1 o'clock lunchtime. The opera will last 1 hour and 20 minutes.

DGOS/Opera Ireland Productions 1941 - 2004



A	Allegra, Salvatore		
	Ave Maria	1959	
	Il medico suo malgrado	1962	
B	Balfe, Michael W		
	The Bohemian Girl	1943	
	Beethoven, Ludwig van		
	Fidelio	1954	1994
	Bellini Vincenzo		
	La sonnambula	1960	1963
	Norma	1955	2003
	I puritani	1975	
	Britten, Benjamin		
	Peter Grimes	1990	
	Bizet, Georges		
	Carmen	1941	2002
	Les pêcheurs de perles	1964	1987
C	Charpentier, Gustave		
	Louise	1979	
	Cilea, Francesco		
	Adriana Lecouvreur	1967	1980
	Cimarosa, Domenico		
	Il matrimonio segreto	1961	
D	Debussy, Claude		
	Pelléas et Mélisande	1948	
	Delibes, Léo		
	Lakmé	1993	
	Donizetti, Gaetano		
	Don Pasquale	1952	1987
	L'elisir d'amore	1958	1996
	La favorita	1942	1982
	La figlia del reggimento	1978	
	Lucia di Lammermoor	1955	1991
F	Flotow, Friedrich von		
	Martha	1982	1992
G	Giordano, Umberto		
	Andrea Chénier	1957	2002
	Fedora	1959	
	Gluck, Christoph W		
	Orfeo ed Euridice	1960	2004
	Gounod, Charles		
	Faust	1941	1995
	Roméo et Juliette	1945	
H	Handel, George F		
	Giulio Cesare	2001	
	Messiah	1942	
	Humperdinck, Engelbert		
	Hänsel und Gretel	1943	1994
J	Janáček, Leoš		
	Jenůfa	1973	2004
	Katya Kabanova	2000	
L	Lehár, Franz		
	The Merry Widow	1997	
	Leoncavallo, Ruggiero		
	Pagliacci	1941	1998
M	Mascagni, Pietro		
	L'amico Fritz	1952	
	Cavalleria rusticana	1941	1998
	Massenet, Jules		
	Manon	1952	1980
	Werther	1967	1977
	Mozart, Wolfgang Amadeus		
	Così fan tutte	1950	1993

Top: Giulio Cesare, 2001

Below: Jenůfa, 2004

Don Giovanni 1943 2003
Idomeneo 1956
Die Entführung aus dem Serail 1949 1964
Le Nozze di Figaro 1942 1997
Die Zauberflöte 1990 1996

Mussorgsky, Modest
Boris Godunov 1999

Offenbach, Jacques
Les contes d'Hoffmann 1945 1998

Ponchielli, Amilcare
La Gioconda 1944 1984

Puccini, Giacomo
La Bohème 1941 1996
Gianni Schicchi 1962
Madama Butterfly 1942 2000
Manon Lescaut 1958 1991
Sueur Angelica 1962
Tosca 1941 2004
Turandot 1957 1986

Refice, Lufinio
Cecilia 1954

Rossini, Gioachino
Il barbiere di Siviglia 1942 1999
La Cenerentola 1972 1995
L'italiana in Algeri 1978 1992

Saint-Saëns, Camille
Samson et Dalila 1942 1979

Shostakovich, Dmitri
Lady Macbeth of Mtsensk 2000

Smetana, Bedrich
The Bartered Bride 1953 1976

Strauss, Johann

Die Fledermaus 1962 1998
Der Zigeunerbaron 1964 1997

Strauss, Richard
Der Rosenkavalier 1964 1984
Salome 1999

Thomas, Ambroise
Mignon 1966 1973

Tchaikovsky, Peter Ilich
Eugene Onegin 1969 1997
The Queen of Spades 1972 2002

Turnage, Mark-Anthony
The Silver Tassie 2001

Verdi, Giuseppe
Aida 1942 2000
Un ballo in maschera 1949 1992
Don Carlo 1950 2001
Ernani 1965 1978
Falstaff 1960 1998
La forza del destino 1951 1973
Macbeth 1963 1997
Nabucco 1962 1986
Otello 1946 1981
Rigoletto 1941 2004
Simon Boccanegra 1956 1974
La traviata 1941 1999
Il trovatore 1941 1995

Victory, Gerard
Music Hath Mischief 1968

Wagner, Richard
Der fliegende Holländer 1946 2001
Lohengrin 1971 1983
Tannhäuser 1943 1977
Tristan und Isolde 1953 1963
Die Walküre 1956

Wolf-Ferrari, Ermanno
Il segreto di Susanna 1956



Top: *Tosca*, 2004

Below: *Queen of Spades*, 2002

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